



# ROBINSON CRUSOÉ

Opéra-Comique en 3 actes.

J. OFFENBACH.

VIOLONCELLES et CONTRE-BASSES.

Allegro maestoso.

INTROD.

Vlles

C-B.

rit.

A tempo

Unis. 1 2 3 4 5 6 7 8

anime.

Tempo 1<sup>o</sup>

Même mouv!

Allegretto.

cresc.

p

p

p

Vlles

C-B.

Col C.B.

pizz.

1 pizz.

Unis.

arco.

p

mf

mf

p

Vlles div.

C-B. div.

Unis.

Unis.

Unis.

pizz.

mf

p

p

— 23 —

Unis. 

elles Mème mouvt.

The musical score is written for two staves. The top staff is in bass clef with a key signature of one flat (B-flat) and a time signature of 2/4. It contains a series of rests, followed by a measure with a fermata, and then a series of eighth notes. The bottom staff is also in bass clef with a key signature of one flat and a time signature of 2/4. It contains a series of eighth notes, followed by a measure with a fermata, and then a series of eighth notes. The score is marked with 'elles' and 'Mème mouvt.'.

*f* **P** *retenez un peu.*

*p* *retenez davantage.*

**Basson.**

*Andante.*

Clar. Villes

Col. C=B.

pizz.

p

p

Unis.

1

The first system of the musical score for 'L'Espresso' is written on a single staff. It begins with a bass clef and a key signature of one sharp (F#). The tempo/mood markings are 'rit.' (ritardando), 'arco.' (arco), and 'animé.' (animato). The music consists of a series of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. There are dynamic markings like 'v' (forte) and 'f' (forte) throughout the system. The system ends with a double bar line and a repeat sign.

[illegible]

*Andante moderato.*

*Col C-B.*

*pizz.* *arco.*

*rit.* *rit. loin tain* *pizz.*

*Unis.* *arco.*

*pizz.* *arco.*

*rit.* *piu riten.*

*f* *p* *p*

*1 Tempo 1°.* *Allegro.*

*Col C-B.*

*Canto.*

*3 vous di piu riten.*

*Andante.* *Col C-B.*

*re p*

Unis. *cre - - - scen - - - do.*

*p* *1* *p* *1* *p* *2* *p* *2* *p*

**Allegro. 2**

*Suzane.* *Même mouvement.*

*f* *Ab! le maudit gar - - - çon* *p* *f*

**Largo.**

*elles* *Andantino.* *Allegro.*

*C.B.* *p*

Unis. *riten.*

*cresc.* *più riten.* *All<sup>to</sup> maestoso.* *pizz.*

*elles* *pizz.* *p*

*C.B.* *pizz.* *p*

*conqué*



arco.  
Vlles div. arco.  
- rit.  
C. B. arco.  
rit.

mf f mf mf dim. p rit.  
obte. rit.

pp rit. rit. più rit.  
graci. eux rit. più rit.

Allegro

Unis.

Un peu moins vite.

a tempo.

pardon j'abuse un peu pardon j'abuse un peu j'abuse un peu mais vous ê - tes si bons

fp

Un peu moins vite.

pardon j'abuse un peu mais voici mes rai

*rit.* **Allegro.**

sons j'abuse un peu mais vous ê - tes si bons

*f* *p*

*a tempo.* **Mod<sup>to</sup>**

Ah! seigneur quel vau rien ah! seigneur quel vau rien

*rit.* *pizz.* *rit.* **Moderato.**

**Allegro vivo.** **Moderato.** **Allegro vivo.**

*p* *con* ah! quel charmant gar *p* *con*

*pizz.* *arco.* *pizz.* *arco.*

*vlls* *C-B.* *cresc.* *f*

*Unis.*

*vlls* *C-B.*

*Col C-B.*

La ronde et nous danserons le rhenan.

N<sup>o</sup> 2. *Allegro.* *Unis.* *f*

*Allegro.* *p*

*pizz.* *3*

*Villes* *3<sup>e</sup> Corde.* *arco.* *f*

*C. B.* *f* *1* *f* *1*

*rit.* *dim.* *1* *p* *la.* *Villes* *Col C. B.* *p* *arco.*

*Unis.* *f*

*rit.* *f* *Allegro.* *2* *4*

*Allegro.* *3* *6* *8* *p*

*1*

*2* *3* *4* *5* *6* *7* *3*

*pizz.* *3*

Violoncelles  
C.B.

5<sup>e</sup> Corde.  
arco.

3<sup>e</sup> Corde.

Canto.

Violoncelles

dim.

rit.

1

p la.

p

1 2 3 4

arco.

Unis.

5 6

f

p

Allegro.

rit.

f

tr

tr

Allegretto.

Unis.

3

p

N° 3.

Violoncelles

C.B.

dim.

p

un peu plus vite.

pp

un peu plus vite.

Violoncelles div.

C.B.

f

rit.

8

8



Unis.  
C.-B. *p*

*suivez.*

*f: p*

*f: p*

2 il reste avec un oeil. *p*

Cot. C.-B.

*rit molto.*

*a tempo.*

*f: ah!*

*p*

Cot. C.-B.

Unis. *anime.*

*fp* *p* *f*

partez donc. partez.

Où est-il maintenant! mademoiselle! madame.

*Allegro.*

Unis. *f* *p*

N° 4.

Unis.

C.-B. *f* *f*

*Moderato.*

*p*



VIOLONCELLES et CONTRE-BASSES.

11

Andante.

pizz.

Col C-B. // //

1 p

pizz.

arco.

pizz.

arco.

pressez un peu.

2

malgré. pizz.

Col C-B. //

1 arco.

1

pp très doux.

pizz.

p

arco.

Col C-B. //

Allegro.

rit.

più rit.

arco.

f

p

Unis.

be.

Un peu moins vite.

5

pressez.

**VIOLONCELLES et CONTRE-BASSES.**

ville's

**Al<sup>0</sup> vivo.**

Andante

C.B.  
aimes-tu Robin son *f* si je l'aime. *rit.*

Col. C. = B.

*pressez.*

tempo.

rit.

tempo.

1

A handwritten musical score for the song "The Rose Tree". The score is written on two staves, both in bass clef and key of D major (two sharps). The top staff begins with a treble clef and a key signature change to D major. The melody is written in the top staff, and the accompaniment is in the bottom staff. The music is in 4/4 time. The score includes a key signature change from D major to A minor (no sharps or flats) in the final measure. The lyrics "The Rose Tree" are written below the bottom staff.

Col. C. B.

rit. più rit. p

Allegretto

Un peu moins vite.

il reste

Unis. Allegro.

ra il reste-ra il reste-ra il reste

B. et D. 41,301.

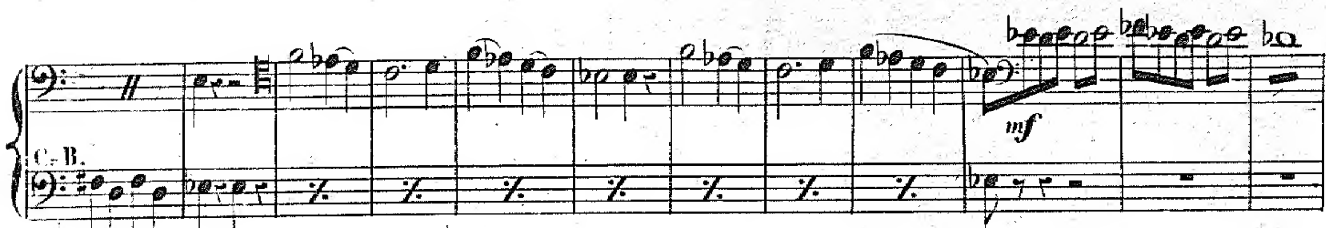
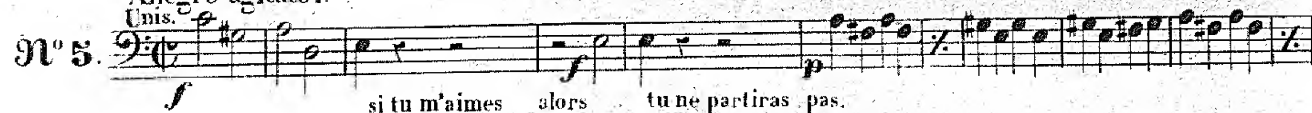
Musical score for "The Rose Tree" in G major, 2/4 time. The score is for a piano and voice. The piano part is written in G major (one sharp) and 2/4 time. The voice part is written in G major and 2/4 time. The score consists of two systems. The first system has five measures, and the second system has four measures. The piano part features a melody in the right hand and a bass line in the left hand. The voice part has a single melodic line. The score ends with a double bar line and a repeat sign.

avait deviné le tien, ton amour!

Allegro agitato..

Unis.

N° 5.



Allegro.

pizz.





VIOLONCELLES et CONTRE-BASSES.

15

*Vlles et C.B. rit. 1* **Allegro moderato.** Chœur.

*p* ah voir c'est avoir allons courir vie errante est chose énivrante ah! voir c'est avoir

**Allegro agitato.**

allons courir car tout voir c'est tout conque.

*p* louré.

je com-

*Vlles div.*

1 2 3 4 5 6 7 8

*élargi.*

**Andante.** *pizz.* 3 *p* 2 *pizz.* 1

*animé.*

**Maestoso.** *arco.* *ff* mon seul trésor mon seul trésor c'est ton-



*f* mour *rit.*

*pizz.* *pizz.* *p*

*arco.* *arco.* *cresc.* *anime.*

*Col. C.-B.* *cresc.*

On enchaîne le N° 6

*Moderato.* *Cl. canto.* *pp*

N° 6. C'est Toby qu'as-tu donc mon bon a - - mi

*pizz.* *pizz.*

Bref tu comprends

*pp*

Col. C.-B.

*un peu animé.*

*Allegro.*

*cresc.*

Eh bien

*f*

*p*

*pp*



*Tres modere.*

Col. C.-B. //

*ff* que sans leur dire a dieu leur en fant soit par.

*div.*

C.-B.

*Allegro.*

*p pp*

Unis.

*Allegro.*

*cresc.*

*ff rit.*

*div.*

C.-B.

Col. C.-B. //

*rit.*

Moderato.

Violoncelles and Contre-Basses part, Moderato. The score is in 9/8 time. The upper staff (Violoncelles) has a key signature of two flats and a common time signature of 9/8. The lower staff (Contre-Basses) has a key signature of two flats and a common time signature of 9/8. The music features a steady eighth-note pattern in the upper staff and a more complex rhythmic pattern in the lower staff. A 'rit.' (ritardando) marking is present in the lower staff. The section ends with a double bar line and a repeat sign.

Andante.

2 Acte - ENTR'ACTE.

Violoncelles and Contre-Basses part, Andante. The score is in 9/8 time. The upper staff (Violoncelles) has a key signature of two flats and a common time signature of 9/8. The lower staff (Contre-Basses) has a key signature of two flats and a common time signature of 9/8. The music features a steady eighth-note pattern in the upper staff and a more complex rhythmic pattern in the lower staff. A 'rit.' (ritardando) marking is present in the lower staff. The section ends with a double bar line and a repeat sign.

Violoncelles and Contre-Basses part, Andante. The score is in 9/8 time. The upper staff (Violoncelles) has a key signature of two flats and a common time signature of 9/8. The lower staff (Contre-Basses) has a key signature of two flats and a common time signature of 9/8. The music features a steady eighth-note pattern in the upper staff and a more complex rhythmic pattern in the lower staff. A 'rit.' (ritardando) marking is present in the lower staff. The section ends with a double bar line and a repeat sign.

Violoncelles and Contre-Basses part, Andante. The score is in 9/8 time. The upper staff (Violoncelles) has a key signature of two flats and a common time signature of 9/8. The lower staff (Contre-Basses) has a key signature of two flats and a common time signature of 9/8. The music features a steady eighth-note pattern in the upper staff and a more complex rhythmic pattern in the lower staff. A 'rit.' (ritardando) marking is present in the lower staff. The section ends with a double bar line and a repeat sign.

Violoncelles and Contre-Basses part, Andante. The score is in 9/8 time. The upper staff (Violoncelles) has a key signature of two flats and a common time signature of 9/8. The lower staff (Contre-Basses) has a key signature of two flats and a common time signature of 9/8. The music features a steady eighth-note pattern in the upper staff and a more complex rhythmic pattern in the lower staff. A 'rit.' (ritardando) marking is present in the lower staff. The section ends with a double bar line and a repeat sign.

Violoncelles and Contre-Basses part, Andante. The score is in 9/8 time. The upper staff (Violoncelles) has a key signature of two flats and a common time signature of 9/8. The lower staff (Contre-Basses) has a key signature of two flats and a common time signature of 9/8. The music features a steady eighth-note pattern in the upper staff and a more complex rhythmic pattern in the lower staff. A 'rit.' (ritardando) marking is present in the lower staff. The section ends with a double bar line and a repeat sign.

Violoncelles and Contre-Basses part, Andante. The score is in 9/8 time. The upper staff (Violoncelles) has a key signature of two flats and a common time signature of 9/8. The lower staff (Contre-Basses) has a key signature of two flats and a common time signature of 9/8. The music features a steady eighth-note pattern in the upper staff and a more complex rhythmic pattern in the lower staff. A 'rit.' (ritardando) marking is present in the lower staff. The section ends with a double bar line and a repeat sign.



Col C.-B. // // // //

*cresc. 2 2* *mf* *cresc. f* *rit*

*p* 2 2 2 4 4 3 2

*p* 4

*piu rit.* *rit.*

9/4 9/4

Enchaînez.

Vclles  
All<sup>to</sup> très modéré.  
Cl Fl 8<sup>va</sup>

Vclles Récit.

Col C.-B. // // // //

9<sup>o</sup> 7. C.-B. 3 *cresc. et animé.* *f* *p* Au seul bruit de mes pas tout mon peuple en déroute redoutable mo.

Moderato mesure.

-narque imposant souve - rain s'envolent soudain oui voilà mes sujets qui s'envolent sou-

All<sup>to</sup>

-dain *f* Salut chau - mière *rit.*

*f* *p*

a tempo. pizz. Col C.-B. // // // //

*p* arco.

*poco rit.* *cresc.* tempo. deshéri Salut chaumière *p* rit. des ombres de mon souve-

un peu moins vite.

Très modéré.

*riten.* *riten.* Col C.-B. // // // //

*p*



*f animé.* Col C.-B. // *p*

*p* *plus animé.* 6

Beaucoup moins vite. *p* 12 *plus animé.* 6

Col C.-B. // *f* *p* *f* *p*

Col C.-B. // *f* *p* *f* *p*

Col C.-B. // *f* *p* *f* *p*

## VIOLONCELLES et CONTRE-BASSES.

Allegretto.

Que Dieu ne m'avait pas abandonné

N<sup>o</sup> 8. *Unis.* *f: p*

*ppp*

*Unis.* *divis.* *Col C.-B.*

*Unis.* *pressez.* *rit.* **Tempo 1<sup>o</sup>.**

mon frère le mien est plus beau

*p* *f* *p*

*Unis.* *pizz.* *divis.*

*Unis.* *arco* *Col C.-B.*

*Unis.*



*ppp*

*div.*

*pressez.*

*rien.* *Tempo.*

mon frère le mien est plus beau

*And<sup>te</sup>* *non troppo.* *Vendredi voudrait le savoir dis-le moi.* *Andante.*

*pizz.* *pizz.* *p*

*rit.*

*un peu moins vite.*

*anime.* *pizz.* *pizz.* *pressez.* *Soli.* *arco.*

*alors.* *8* *2* *radieux* *5* *rit.* *P*

*animez un peu.* *pizz.* *pizz.*

*arco.* *Canto.* *rit.* *arco.* *On ai me on*

## Tempo f.

Unis. *p* *rit.* *ai -* *Il vient un pizz.* *Col C-B.* *pressez.*

Canto. *Vlles* *Tempo f.* *3* *qui nous em - bra - se* *rit.* *cresc.*

*Unis.* *Vlles div.* *Allegro.* *Col C-B.* *f* *p*

*6* *6*

*6* *6* *6* *6* *6* *6*

Unis. *cresc.* *ah! le récit* *5*

*Vlles* *Allto* *Canto.* *Vlles arco.* *par le en - cor* *Le concert des oiseaux chan - tant sous la feuil - lé - e* *pizz.* *3*

Violoncelle and Contrabass system 1. The Violoncelle part (top staff) begins with a *p* dynamic, followed by *pizz.* and a 4-measure rest, then *pizz.* and another 4-measure rest, and finally *arco.* with a *cresc.* marking. The Contrabass part (bottom staff) is mostly silent, with some notes appearing later.

Violoncelle and Contrabass system 2. The Violoncelle part (top staff) starts with a *f* dynamic, followed by *dim.* and *rit.*, ending with a *p* dynamic. The Contrabass part (bottom staff) plays a steady eighth-note accompaniment.

Violoncelle and Contrabass system 3. The Violoncelle part (top staff) features a melodic line with a 1-measure rest, a 3-measure rest, and then the lyrics "éveille en nous les vertus qu'on re-". The Contrabass part (bottom staff) provides a harmonic accompaniment. Dynamics include *p* and *pizz.*

Violoncelle and Contrabass system 4. The Violoncelle part (top staff) continues the melodic line with sixteenth-note patterns. The Contrabass part (bottom staff) continues the accompaniment. Dynamics include *mf* and *pizz.*

Violoncelle and Contrabass system 5. The Violoncelle part (top staff) includes the lyrics "suivez." and "font de l'homme un hé-". The Contrabass part (bottom staff) continues the accompaniment. Dynamics include *arco.*, *pizz.*, and *p*.

Violoncelle and Contrabass system 6. The Violoncelle part (top staff) includes the lyrics "se fait dieu" and "Le concert des oi-". The Contrabass part (bottom staff) continues the accompaniment. Dynamics include *pizz.*, *rit.*, *piu rit.*, and *p*. A tempo change to *Tempo 1<sup>re</sup>* is indicated.

Violoncelle and Contrabass system 7. The Violoncelle part (top staff) includes the lyrics "seaux chantant sous la feuille". The Contrabass part (bottom staff) continues the accompaniment. Dynamics include *arco.*, *p*, *très doux.*, *pizz.*, and *p*.



4 arco. cresc. *f*

dim. rit. *p* pizz. un peu moins vite. 2

Soli. arco. *p* rit. très modéré.

rit. pizz.

Enchaînez le N° 10.

Andante.

pizz. 3

Col C. B.

pizz. p

3

3

3

Rit.

Même mouvt!

Soli.

arco.

Corde de sol -

N<sup>o</sup> 10.

10 11 12 13 14 15

pizz. Soli. *très piano.* Ensuite bon repos.

[illegible]

**Allegro.**

Vlles divis. *p* *pressez.*

C.-B. *p*

je vous presse sur mon coeur

*f*

*Unis.*

**Andante.**

*Unis.*

N° 10 bis *f*

Que Dieu nous protège.

Enchaînez le N° 11.

**Allegro. Unis.**

N° 11 *f*

*pizz.*

*p*

*arco.*

*p*

*mf*

*mf*

*p*

Vlles divis. *f*

C.-B. divis. *f*

*Unis.*

*Unis.*

*pizz.*

*p*

*Unis.*

*mf*

*p*

*p*

Vlles *f*

C.-B. divis. *f*

*arco.*

*arco.*

*arco.*

4

4

4

Unis.

*f* *ff* *pizz.* *p*

vlles

C.-B. arco.

*p* *arco.*

*p* *cresc.* *mf* *ff*

Unis.

Enchaînez le N° 11 bis.

N° 11 bis

vlles All<sup>to</sup> Mod<sup>to</sup>

C.-B. *f* *ff* *p*

*ff* *p*

Col C.-B. //

Unis. *cresc. f* *pizz.* *arco.* *p* *f*

Capable des plus grands sacrifices maintenant

Unis. Allegretto. 9<sup>o</sup> 11<sup>er</sup>. *p*

Violles. Soli.

C.-B.

Violles. Soli.

C.-B.

Unis.

Violles. Soli.

C.-B.



N° 12. *Allegro.* En voici la recette.

Violoncelles  
C.-B.

*f*

*pizz.*

*arco.*

*p*

*pizz.*

Col C.-B.

*arco.*

B. et D. 14,501.

arco.

Col. C-B.

Canto. viles riten.

Un peu moins vile. bouche au moyen d'un pot au

*f* anime.

Unis.

Allegretto. Unis. pizz. Andantino. arco.

n° 13.

viles

C-B.

un peu anime.

2. 2. 2. 2.

piu animato. *f* oui comme

Unis. riten. bis 1<sup>re</sup> V<sup>n</sup>. viles Tempo.

si nous étions deux Suzanne Toby la

*p*

viles div.

C-B.

viles

C-B.

*mf* anime. *f* pressez.

très vile. Canto.

qui bravons bravons la

## VIOLONCELLES et CONTRE-BASSES.

*Vlles cresc. rit.* Tempo. Allegro... 2 *pizz.* *arco.*

oui *p* bra - vons

Un peu moins vite. avec le chant.

lors ô tendre a - mi re - nonçant à te sui - vre la femme - est i - ci pour se sacrifi -

Allegretto. Retenez le mouvement.

*Vlles* *diver* *er*

*C-B.* *er*

Unis. Allegretto. 3<sup>e</sup> Corde.

car on l'a dit car on l'a dit.

3<sup>e</sup> Corde. *riten. animé.* *p* la dou - leur *f*

*Vlles* *p*

*C-B.* *p*

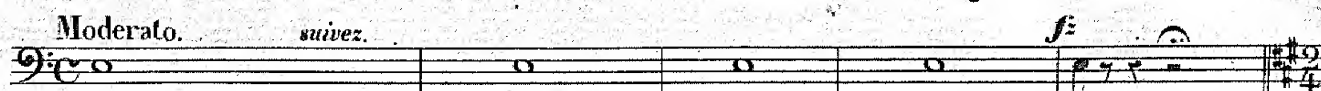
*cresc.* *Col C-B.* *ff* *p* 3<sup>e</sup> corde.

Unis. *p*

*rit.* *f* *p* suivez. qu'est

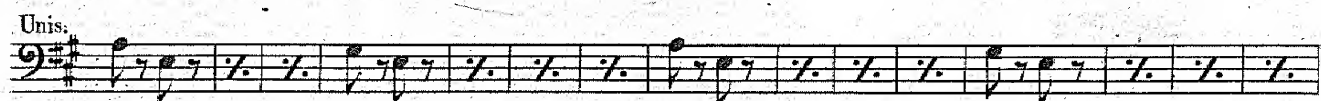
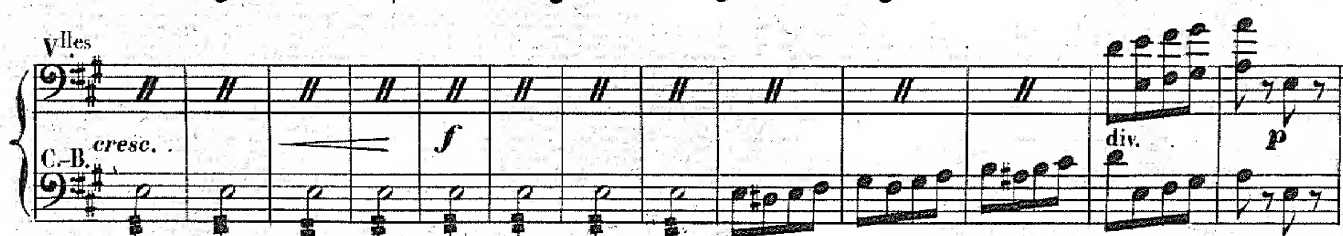
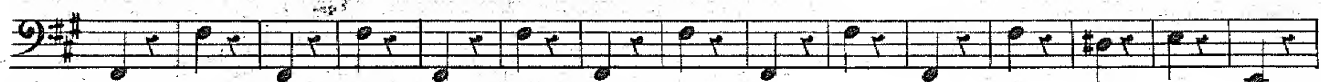
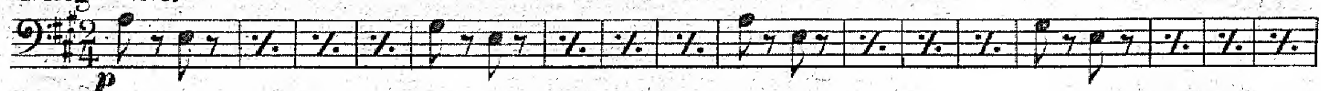
toute la dou - leur *f* *p*





*ff* Je vous comprends morbleu, mor-bleu! je lis dans votre jeu morbleu, cor-bleu! je lis dans votre jeu je lis dans votre

*Allegro vivo.*





**N<sup>o</sup> 14.**

Andantino.  
vllles

C-B. *p*

Allegro.

*animé.* *cresc.* *fz* les voilà

Unis.

vllles div.

C-B. div.

Unis. //

vllles div.

*ff*

Unis.

*ff*

Violoncelles et Contre-Basses score, measures 1 through 24.

**Measures 1-4:** *Vlles div.* and *C-B. div.* play a rhythmic pattern of eighth notes.

**Measures 5-8:** *Vlles div.* and *C-B.* play a triplet of eighth notes (*ff*). *Vlles div.* has lyrics: *mal-heur mal-heur mal-heur aux*. *C-B.* has dynamics *ff* and *p*.

**Measures 9-12:** *Vlles* and *C-B.* play sustained notes. *Vlles* has lyrics: *tri-bus blan mal-heur aux tri-bus blan*. *C-B.* has dynamics *p* and *pizz.*.

**Measures 13-16:** *Unis.* and *Vlles* play a melodic line. *Vlles* has dynamics *arco.* and *pizz.*. *C-B.* has dynamics *sempre pizz.*.

**Measures 17-20:** *Unis.* and *Vlles* play a melodic line. *Vlles* has dynamics *arco.* and *f*. *C-B.* has dynamics *cresc.* and *f*.

**Measures 21-24:** *Vlles* and *C-B.* play a melodic line. *Vlles* has dynamics *f* and *p*. *C-B.* has dynamics *p* and *p*.



cre scen do.

div. ff div.

Canto. Fl. 3 Saranha le plus puissant des dieux

Lento. Canto. Vlles 7 rien n'est si p pizz. p

arco. rit. mf arco. vir l'adorer a ge noux

Unis. ff pizz.

pizz. Vlles div. pizz. Unis. C-B. pizz.



Violoncelles et Contre-Basses. First system. The Violoncelles (Vlles) and Contre-Basses (C.-B.) play a rhythmic pattern. The Violoncelles are marked *div.* (divisi) and the Contre-Basses are marked *arco.* (arco). The pattern consists of eighth notes and quarter notes, with fingerings 1, 1, and 3 indicated for the Violoncelles and 1 and 5 for the Contre-Basses.

Violoncelles and Contre-Basses. Second system. The Violoncelles are marked *pizz.* (pizzicato) and the Contre-Basses are marked *pizz.* (pizzicato). The pattern consists of eighth notes and quarter notes.

Violoncelles and Contre-Basses. Third system. The Violoncelles are marked *Enis.* (Ensemble) and *pp* (pianissimo). The Contre-Basses are marked *arco.* (arco) and *pp* (pianissimo). The pattern consists of eighth notes and quarter notes. The instruction *Pressez un peu le mouvement.* (Press a little the movement) is written above the Violoncelles. The Violoncelles are marked *div.* (divisi) and the Contre-Basses are marked *arco.* (arco). The pattern consists of eighth notes and quarter notes, with fingerings 1, 1, and 3 indicated for the Violoncelles and 1 and 5 for the Contre-Basses.

Violoncelles and Contre-Basses. Fourth system. The Violoncelles are marked *div.* (divisi) and *rit.* (ritardando). The Contre-Basses are marked *div.* (divisi) and *rit.* (ritardando). The pattern consists of eighth notes and quarter notes. The instruction *ff Tempo 1!* (fortissimo Tempo 1!) is written above the Violoncelles. The Violoncelles are marked *div.* (divisi) and the Contre-Basses are marked *div.* (divisi). The pattern consists of eighth notes and quarter notes.

Violoncelles and Contre-Basses. Fifth system. The Violoncelles are marked *div.* (divisi). The pattern consists of eighth notes and quarter notes. The Violoncelles are marked *div.* (divisi) and the Contre-Basses are marked *div.* (divisi). The pattern consists of eighth notes and quarter notes.

Unis. *pizz.*  
 Col C=B. *pizz. rit.*  
*pizz. rit.* *piu rit.*

Unis. *arco.* **Allegro..**  
*f* Heuren - se vic.

Lento. *ff*

Allegro. *ff*

Villes. *p* *ff* *p* *ff* *p* je sais qu'il m'aime enco...  
 C.B. *p* *ff* *p* *ff* *p*

A tempo. *f* *pizz.* *f* *p*  
 -re *f*

*f* *p* *f* *p*

Col C=B. *arco.*

Unis. *rit.* *ff* *p* **Lento.** **Allegro.**

Villes. *f* *ff* *p* *f*  
 C.B. *p* *ff* *p* *f*

*Unis.*

*suviez.*

il m'aime il m'aime enco \_

Du

pizz.

*Vlles*

arco.

pizz.

C-B.

Col C-B.

f suvyez.

f Tempo.

p

f

p

f

Lento.

Allegro.

*Unis.*

Allegro.

cresc.

fz

p

f

Canto.

rit.

ab

f

Allegretto.

Harm.

en co

*Vlles et C-B.*

arco.

pizz.

arco.

*Vlles*

Allegro.

en parle.

C-B.

B. et D. 11.501



## ENTR'ACTE.

*All<sup>o</sup> maestoso.* *div.* *Unis.*

*f* *div.* *Unis.*

*pizz.* *arco.* *div.* *Unis.*

*p* *pizz. riten.* *A tempo.* *arco.* *Unis.*

*p* *pizz. riten.* *All<sup>o</sup>* *arco.* *3* *3* *1*

*pp légèrement.* *pp* *All<sup>o</sup>* *1<sup>er</sup> violon* *2<sup>d</sup> violon*

*Fl.* *riten.*

*vlls.* *vlls.* *pizz.*

*C-B.* *pizz.*

*Unis.* *1* *3*

*vlls.* *arco.* *très doux.* *1*

*C-B.*

*pizz.* *arco.* *1*

*pizz.* *1*

*pizz.* *arco.* *0* *p glissez.*

*pizz.* *1*

1 *glissez.* *glissez.* *glissez.* 1

Fl. *Unis.* *villes pizz.* *f* 1 2 3 4 5

*dim.* *più dim.* *più dim.*

*morendo.* *arco.* *f*

*villes Andante moderato.*

*p* 2

C-B.

Enchaînez le N° 15.

Même mouvement.

N° 15. *villes Solo.* *villes pizz.* *arco.* Beau - té

*C-B. pizz.* *p* *arco.*

*più riten.* *un peu animé.*

tes yeux abl. je veille sur tes jours précieux

*suivez*

*riten.* **Tempo 1<sup>o</sup>**

vivre et mourir près de toi *p*

*riten.* **Tempo 1<sup>o</sup>** *pizz.* *p*

*rit.* *piu rit.* **A tempo.**

ah je veille sur tes jours précieux

*suiv.* *piu rit.* *arco.* *p* **A tempo**

*mf* **Animé.** *div.* *mf* *p*

*mf* **Animé.**

*pizz.* *Col. C=B.* *pizz.*



*rit.*

ah! je veil le sur tes jours préci eux

*rit.* *arco.* *pizz.*

*rit. 3* *3* *3* *3* *3*

je t'ai me je t'ai me je t'ai me

*arco.* *arco.*

*vielles Moderato.* *p*

**N° 16.** *C-B.*

*suivez.* *A tempo.*

1 2 3 4 5 6 7 8 9 10

brun c'est un beau brun

*suivez.* *A tempo.*

*Canto.* *C-B.* *p*

c'est un beau brun

*cresc.* *f.*

Garde le souvenir était plus belle.

**N° 17.** *All' vivo.* *Récit.* *A tempo.* *un peu moins vite.* *And.<sup>te</sup>*

ô ciel! mes yeux ne me trompent-ils pas prends garde o maître

bas Est-ce un rêve non non! c'est elle B. et D. 11,501. c'est

mettez les sourdines.

## VIOLONCELLES et COTRE-BASSES.

*Andantino.* *Vll. Soli.*

*elles*  
C.B. *el - le* 1 1 *p*

*très doux.*

*pizz.*

*rit. tr.*  
*A tempo.*

*animez peu à peu.*

*cresc.* *pizz.* *mf più animato.*

*retenez un peu.* *dim.* *p arco, animé.*

*2e pupitre ôtez les sourdines.* *3e et 4e pupitre ôtez les sourdines.* *cresc. animez de plus en plus.*

*Allegro.* *riten.* *rit.*

*ff retenez mais très peu.* *tutti C-B.*

*Unis.* *riten.* *rit.* *suivez.*

*Récit.* *p*

Mais tu n'étais pas seul le Oh! non Toby, Suzanne avaient suivi mes  
B. et D. 11,501.



*Vlles.* Mesure.

*C.-B.* pas ils viennent

*Unis.* Allegro. 1

*Vlles.* maître *p* un instant à leurs yeux ah! ne te montre pas *mf*

*C.-B.* 4 *p*

*Vlles.* 3 *f* *p* *f* 3

*C.-B.* 3 *f* *p* *f* 3

*Unis.* Même mouvt!

*Vlles.* *p* *f* 1 *f* 1 *f*

*C.-B.* *p* *f* 1 *f* 1 *f*

*Vlles.* *riten.* *Col. C.-B.* 1 2 3 4 5 6

*C.-B.* *riten.* 1 2 3 4 5 6

*Vivo.*

*Vlles.* *rit.* *f*

*Unis.*

**Nº 18.** Allegro.  
Unis.  
*Quas-tu. Ce que j'ai ce que j'ai*

**1<sup>re</sup> STROPHE.**

pizz. arco.

villes  
C-B.

f p

fz fz

rall. pizz.

Col C=B.

1 p arco.

2<sup>e</sup> STROPHE.

pizz. arco.

f p

fz fz

rall. pizz.

Col C=B.

1 p arco.

## VIOLONCELLES et CONTRE-BASSES.

Ecoute. Mes enfants soutenez moi.

**N° 19.** Allegretto.

Vlles. pizz. Col C-B. // // // //

C-B. 1 pizz. // // //

Unis. arco. pizz. // // //

Unis. arco. pizz. // // // 1 arco. dis

3 3 3

Vlles. Col C-B. // // // //

C-B. arco. pizz. // // // pizz. // // // //

sempre pizz.



1 2 pizz. Col C=B. //

Unis. animez un peu. arco. cresc. cresc.

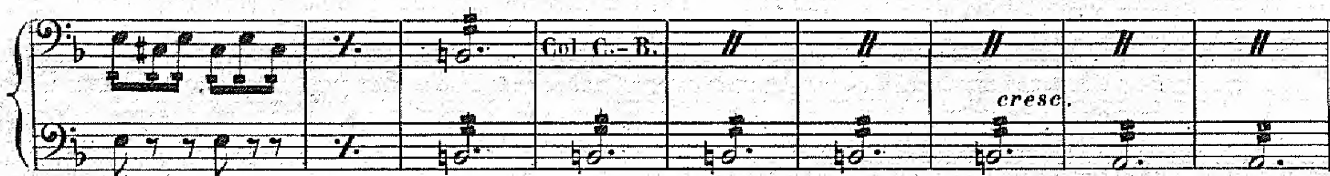
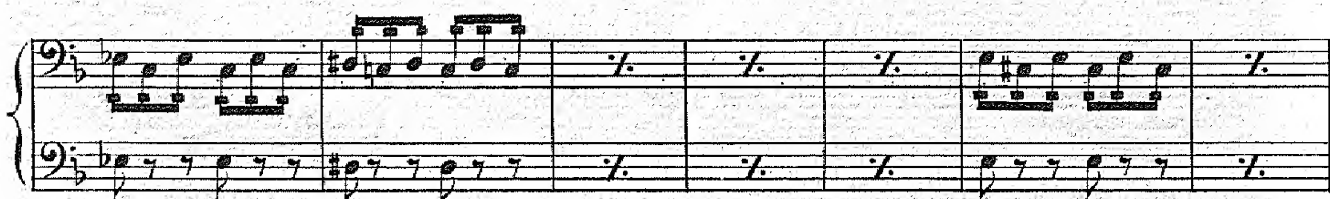
Violoncelles Allegretto. Oh! yo! yo! ça qu'est l'amour!

Violoncelles C-B. p

p

p

Col C=B. // // // // combattre et mourir

All<sup>o</sup> vivo.Enchaînez le N<sup>o</sup> 21.



Cot. C.=B.

*riten.* Moderato beaucoup moins vite.

*ff*

*rit.* All° tempo 1°

Animé.



Je vais vous les donner

**Allegro.**  
 Unis. Timb. C.-B.  
 Et maintenant a leurs armes! **f**

**All<sup>o</sup> marziale.**  
**f** **p**

**f** **p**

**Même mouv<sup>t</sup>**  
**f** **p** *dim.* **pp**

**cresc.**

**ylles**  
 C.-B. **p** **Bien marqué.**

**Même mouv<sup>t</sup>**  
**p**

